

NATIONAL SCHOOL  
For The Banjo.  
ALFRED A. FARLAND





# NATIONAL SCHOOL

—FOR THE—

## **BANJO,**

—BY—

ALFRED A. FARLAND.

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## PREFACE.

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The want of a method containing a complete, systematic course of instruction has long been felt by conscientious teachers of the Banjo, and this want "National School" aims to fill.

In its preparation care has been taken to make it entertaining as well as instructive, and while the author has endeavored to render the exercises, études, etc., full and complete, he has, at the same time, tried to make them as attractive as possible, consistent with usefulness.

Those who only desire to learn simple chords will find the same arranged in easy accompaniment form in all keys. The études make it comparatively easy for more ambitious students to learn the chords in the "Positions," and if they will learn the *notes* which form each chord as well as their *location* upon the Banjo, they can not fail to acquire a thorough knowledge of the fingerboard.

As the correct management of the right hand is as essential to a good execution as that of the left, the author desires to call special attention to the system of alternate fingering taught in this work, and earnestly requests students to play all scales, exercises, etc., with the fingers indicated by the signs, assuring them that while their progress may be a little slower in the beginning, they will, after having mastered this system of fingering, be amply repaid for lost (?) time in being able to play with ease passages heretofore considered impossible to execute upon the Banjo with good effect. The fact that those who master this system of fingering are able to play scales (both diatonic and chromatic) extending over several octaves as rapidly as the same can be played upon any other instrument should be sufficient proof of its superiority.

It should not be inferred from the above that the proper management of the left hand is of no consequence, as the importance of fingering correctly with both hands can not be overestimated. It is safe to say that students who will not take the trouble to finger correctly can never become more than mediocre performers.

The author earnestly recommends teachers UNDER NO CIRCUMSTANCES to advance the pupil from one exercise to another until the previous one is played *correctly* and with as much fluency as the progress of the pupil will admit. The degree of rapidity with which anything is played may be conceded to the age or ability of the student, but respecting the correctness of it there must be no compromise.

In conclusion, the author desires to state that this work is not an experiment. Every portion of it has been subjected to that best of all tests—actual use in teaching, and with the most gratifying results.

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## GUIDE TO PRACTICE.

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Fixed hours should be appointed for practice when possible, and those who expect to make anything like rapid progress should practice at least two hours per day, devoting (when sufficiently advanced) the first portion of every hour to scales, exercises and études. Those who do this will make more progress in one month than can be made in six by those who do not.

Practice *very* slowly at first, and when a passage is played correctly increase the speed to the desired degree. If a mistake is made do not pass on, but recommence the passage, and continue doing so until it can be played correctly throughout.

If one or more measures are found more difficult than the rest, practice them until they can be readily executed, after which practice the whole passage.

Do not expect your teacher to give you something new at every lesson unless you can play the previous one correctly and quite rapidly, and bear in mind that no piece or passage is played correctly until not a wrong finger is used, not a wrong string is struck, not a finger up when it ought to be down (this refers to sliding a finger of the left hand from one fret to another), the hands held in a proper position, every note played clearly and distinctly, and the piece or passage played in proportion throughout.

No piece should be considered sufficiently practiced which can not be played at least eight or ten times in succession without an error, and even when this can be accomplished, more practice is necessary in order to acquire more finish in the manner of executing it. If, on resuming the practice of it on another occasion, it should be incorrect (as will frequently be the case), it should be practiced over and over again until it can be with a certainty played correctly.

In a word—PRACTICE UNTIL PERFECT.




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# ELEMENTARY.

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Musical sounds are expressed by characters called notes, which are written on and in the spaces between five parallel lines called the staff.  The lines and spaces are counted from the bottom upwards.

As the staff is not of sufficient extension to express all the sounds in music, ledger lines are added above and below it when required. 

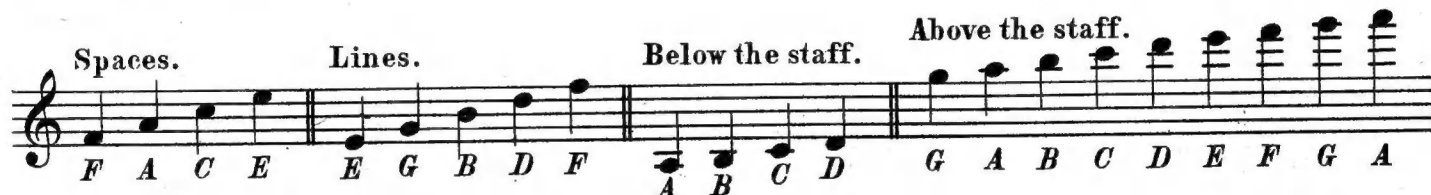
The notes are named after the first seven letters of the alphabet, viz.: A, B, C, D, E, F, G, and they are distinguished by their position on the staff.

In banjo music the Treble, or G Clef, is used to establish their names. It is placed on the second line,  consequently the note on that line is called G, or the Clef note.

The names of all the other notes can be ascertained by reckoning alphabetically in ascending from the clef note, and by reversing the order of the alphabet in descending from it.



Students will observe that notes of the same name occur several times, but always in a different position on the staff.



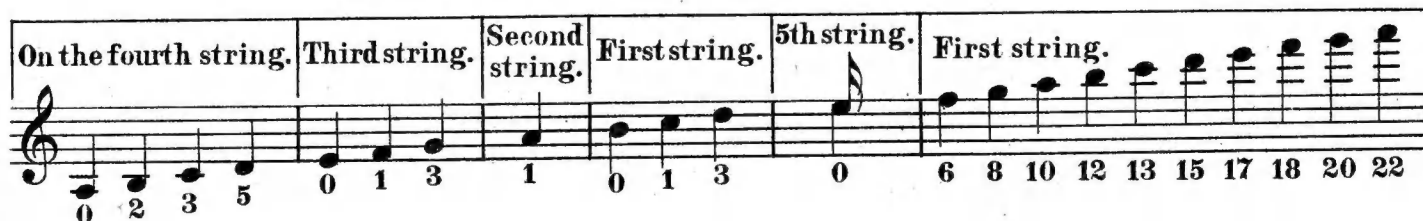
The above should be studied until the notes in the following exercise can be readily named.


## Exercise in Reading Notes.



The following scale, showing where the notes are made upon the Banjo, is intended as a mental study, and should be committed to memory: The figures indicate the frets at which the notes are made. 0 signifies an "open" string.

## Scale.




The note in the fourth space is always written with a double stem  or marked 0 when it is to be made on the fifth string.





## Character and Value of the Notes, Rests, etc.



As musical sounds may be long or short, their duration or value is indicated by a particular form of note.

The longest sound in general use is designated by a whole note  the duration of which is determined by counting four.

A sound continued but half as long, that is, while counting two, is expressed by a half note .







The duration of a quarter note  is but one count.

An eighth note  is only half as long (in time) as a quarter.


A sixteenth note  is half as long as an eighth, and a thirty-second  half as long as a sixteenth.

When several eighth, sixteenth, or thirty-second notes follow in succession they are usually connected by bars placed across their stems, as shown in the following table:

TABLE OF THE NOTES AND THEIR PROPORTIONS.


One whole note . . . . .	
Is equal to two half notes. . . . .	
Or four quarter notes. . . . .	
Or eight eighth notes . . . . .	
Or sixteen sixteenth notes . . . . .	
Or thirty-two thirty-second notes . . . . .	


When two or more notes that have the *same situation* on the staff are connected by a slur — they are to be performed as one note, the duration of which is equal to the time of them all combined.

Three notes, with a figure three placed over or under them,  form what is called a triplet.







They are to be played in the time of two notes of the same kind.


A figure six placed over or under six notes  signifies that they are to be played in the time of four.

The grace note is a small note placed before a large one.  It is generally given half the time of the principal note, which must, of course, be made that much shorter.


When the grace note has a line drawn through it, thus  it is played very quickly, and takes but very little time from the note before it.

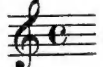

Notes have corresponding rests, which denote silence. They have the same value in time as the notes to which they correspond.

Whole rests are placed under a line. — Half rests over a line. — Quarter rests are written thus,  or  or . Eighth rests are turned to the left.  Sixteenth rests have two heads  and thirty-second rests have three. 

A dot placed after a note or rest increases its value one half; consequently a dotted half note or rest  is equal in time to three quarters; a dotted quarter note or rest is equal to three eighths, etc.

## Time.

Music is divided into equal portions of time by vertical lines called bars.  The music between two bars is called a measure.

In common time, marked thus,  or  each measure contains the value of four quarter notes, as indicated by the figures.

In  $\frac{2}{4}$  time each measure contains the value of two quarter notes, etc.

In all cases the upper figure in the time mark indicates the *number*, and the lower figure the *kind*, of notes in each measure.

In  $\frac{3}{8}$  time count three to each measure and play one eighth note, or its equivalent, to each count.


In  $\frac{6}{8}$  time count two to each measure and play three eighth notes, or their equivalent, to each count.

In  $\frac{4}{4}$ ,  $\frac{2}{4}$  or  $\frac{6}{8}$  time accent the first and middle of each measure.

In  $\frac{3}{4}$ ,  $\frac{3}{8}$  or  $\frac{9}{8}$  time accent the first count only.



(See directions for Right Hand Fingering on page 7.)

Make G sharp  on the second string. Count the time aloud.


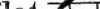
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## Sharps, Flats, etc.

An interval is the distance between two sounds. The smallest interval is called a half-tone and is found on the Banjo between any fret and the next. That is, a string stopped at the second fret will sound a half tone higher than it will when stopped at the first, etc.

A tone consists of two half tones.

A sharp # placed before a note raises it a half tone, and a flat b placed before a note lowers it a half tone.


To illustrate this on the Banjo we will take the note G, which is made on the third string at the third fret. G sharp  being a half tone higher is made at the fourth fret (the open second string gives the same sound), and G flat  being a half tone lower than G, is made at the second fret.

A natural ♮ restores a note that has been made sharp or flat to its original tone.

A double sharp  $\times$  raises a note already made sharp still another half tone, and a double flat  $\flat\flat$  lowers a note already made flat still another half tone.

A note that has been double sharped or double flatted is restored to its quality of once sharped or flatted by  $\sharp\sharp$  or  $\flat\flat$ .

When these characters occur occasionally they are called accidentals and affect all the following notes of the same name in the measure in which they occur.

Sharps or flats placed after the clef  are called the signature and designate what key the piece is in. When so placed they affect all notes throughout the piece bearing the same name as the lines and spaces upon which they are placed.


### Scales.


The first note of a scale is the tonic, or key note. The eighth is the octave, and the seventh is the leading note, which must always be a half tone below the octave.

If C is the key note the scale is in the key of C; if D, it is in the key of D, etc.

The major diatonic scale is composed of five tones and two half tones, the latter coming only between the third and fourth and the seventh and eighth notes, as shown in the following scale of C major.

If any other note than C is taken as the key note the half tones will be displaced, consequently sharps or flats must be employed to raise or lower one or more notes of the scale in order

1, 2, 3, 4, 5, 6, 7, 8,  
consequently sharps or flats must be employed to raise or lower one or more notes of the scale in order  
to restore the half tones to their proper places. Example: 

To avoid prefixing the sharps or flats to the notes as they occur throughout the piece, they are placed after the clef,  and called the signature, as explained above.

Students should now write scales, commencing with G, D, A, E, B and F#, using sharps to preserve the proper order of intervals, and with F, Bb, Eb, Ab and Db, using flats to preserve the proper order of intervals, noting how many sharps or flats form the signature of each key.



The minor diatonic scale is also composed of five tones and two half tones, the latter coming between the second and third and the seventh and eighth of the ascending scale, and between the fifth and sixth and the second and third of the descending scale. The sixth and seventh of the ascending scale must be raised a half tone by *accidentals*—the seventh because every ascending scale must have a leading note, and the sixth in order that the interval between the sixth and seventh may not be greater than a tone, as the diatonic scale must consist of tones and half tones.

Every major key has a relative minor, which has the same signature as the major.

The sixth note of a major scale is the key note of its relative minor.

Students should now write the relative minor of each major scale, raising the sixth and seventh a half tone by accidentals in ascending only.

The major key note is the first above the last sharp and the third below the last flat in the signature, not counting the degree upon which the sharp or flat occurs.

The chromatic scale is composed of half tones only and is written in various ways. In the key of A it is written as follows, sharps and double sharps being used in ascending, and naturals and flats in descending.

#### CHROMATIC SCALE.



#### Transposition.

In the following example a part of "Sweet Home" is transposed from F to A and from A to E.



Students should observe that in transposing from F to A each note is written a third higher, that being the distance from F to A. E is a fourth lower than A, consequently in transposing from A to E every note is written a fourth lower. In counting thirds, fourth, etc., the first and last notes must be included.

#### Common Characters used in Music.

Double Bars  $\equiv$  mark the end of a strain. Dots  $\equiv$  signify repetition. *D. C.* means from the beginning. A pause  $\frown$  or the word *Fine* at a double bar shows that the piece is to end there. The figures 1 and 2 placed at the end of a strain that is to be repeated  $\begin{array}{|c|c|} \hline 1 & 2 \\ \hline \end{array}$  signify that, in playing it the second time, the part marked 1 is to be omitted and that marked 2 played instead. When the sign  $\times$  appears the second time the performer must return to where it first appeared and play to the end. A  $\frown$  placed over a note or rest signifies that the performer is to pause as long as he thinks proper. This sign  $\times$  signifies repetition of the foregoing measure or group of notes.

#### Marks of Expression, etc.

*mf.*, moderately loud; *f.*, loud; *ff.*, very loud; *p.*, soft; *pp.*, very soft; *Cres.* or  $\text{—}$ , increase the tone; *Decres.* or  $\text{—}$ , decrease the tone; *Dim.*, diminish the tone; *Dim. al Fine*, diminish the tone to the end; *Dolce*, soft and sweet; *Con brio*, with splendor and brilliancy; *fz.* or  $\text{>}$ , with force, emphasis; *Brilliant*, showy; *Calando*, softer and slower; *Con amore*, affectionately; *Con passion*, with passion; *Rall.*, slower and softer; *Andante*, slow; *Adagio*, very slow; *Allegro*, quick; *Allegretto*, not so quick; *Presto*, very quick; *Veloce*, as quick as possible; *Rit.*, slacken the time; *A tempo*, in time; *Accellerando*, faster and faster; *Cadenza*, embellishment at the close; *Coda*, an extra passage at the end; *Finale*, the last movement; *Bis*, twice;  $\text{8}^{\text{va}}$ , an octave higher; *Ad lib.*, at pleasure; *Loco*, as written.

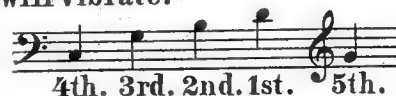


## How to Tune the Banjo.

The strings are numbered from one to five, the short string being the fifth. Tune the third in unison with the fourth string stopped at the seventh fret; the second in unison with the third string stopped at the fourth fret; the first in unison with the second string stopped at the third fret; and the fifth in unison with the first string stopped at the fifth fret.

When two strings are in unison if one is struck the other will vibrate.

If a piano or organ is at hand tune to the following notes



To play pieces marked 4th to B, tune the bass string in unison with the first.


## How to Hold the Banjo.


Sit upright and rest the rim on the right thigh, pressing the upper part lightly to the breast with the fore arm. Support the neck in the hollow of the left hand between the finger and thumb and curve the fingers so that the tips can be used in pressing the strings to the fingerboard.

## Left Hand Fingering.

Figures are employed to indicate the left hand fingering—0, open string; 1, first finger; 2, second finger, etc.

When a line connects two figures, 2—2, slide the finger indicated to the required fret without raising it from the string.

When two notes are connected thus  sound the first with a finger of the right hand and the second by pulling or snapping the string with the finger of the left hand employed in making the first.

If the second note is highest  sound the first as before and let a finger of the left hand descend with force upon the second, which must sound from the mere impulse of this finger. This is called slurring and is much used in playing rapid passages.


## The Barré, Positions, etc.

The Barré is made by placing the first finger of the left hand across two or more strings at the same fret, the remaining fingers being left free to stop the strings as required.

In taking a *Position* the first finger is placed upon one string only. When it is placed at the first fret the hand is in the first position; second fret, second position, etc., every fret being a position.


The Barré is indicated by a numeral and the word "Bar," or letter B, and the positions by a numeral and asterisk (\*) placed above the staff, the figure denoting the fret at which the first finger is to be placed.

A dotted line (8\*.....) signifies that the position, or Barré, is to be held as far as it extends.

The slide, indicated by this sign , is performed by one finger, which slides over all the frets from the first to the second note, the first note only being struck with a finger of the right hand.

## Right Hand Fingering.

Rest the little finger on the head of the banjo and curve the others so that the thumb will strike the strings about an inch farther from the bridge than the first finger.

When two or more notes are written one above the other they form what is called a chord and should be played all together as one note. A chord preceded by a waved line  should be arpeggioed, that is, the notes should be played one after another, from lowest to highest, in quick succession. *Avoid picking the strings with the nails.*

The following signs are employed to indicate the fingers of the right hand: x for the thumb; . for the first finger; .. for the second finger, and ... for the third finger. This sign x—x signifies that the thumb is to slide from one string to another in playing the notes under which it is placed, and this.— that the first finger is to slide in the same manner.

Always "pick" the first string with the second finger, the second string with the first finger, and the remaining three with the thumb, when not marked otherwise.



# KEY OF A. MAJOR. (Natural Key of the Banjo.)

Make every F. C. and G. sharp.

## SCALE.

String.	4 <sup>th</sup>	3 <sup>d</sup>	2 <sup>d</sup>	1 <sup>st</sup>	5 <sup>th</sup>	1 <sup>st</sup>	5 <sup>th</sup>	1 <sup>st</sup>	2 <sup>d</sup>	3 <sup>d</sup>	4 <sup>th</sup>
L. Hand.	2-2 4	2	1	2 4	1 3 4	3 1	4 2	1	2	4 2-2	
Frets.	0. 2. 4. 5.	0. 2.	0. 1.	0. 2. 3.	0. 7. 9. 10.	10. 9. 7.	0. 3. 2. 0.	1. 0.	2. 0.	5. 4. 2. 0.	
R. Hand.	x . x .	x .	x .	..	x .	..	x .	..	x .	x .	x .

## EXERCISE N<sup>o</sup> 1.

## Simple Accompaniment Chords.

## SUE POLKA.

## EXERCISE N<sup>o</sup> 2.

## ALICE SCHOTTISCHE.

## EXERCISE N<sup>o</sup> 3.

## SUNBEAM WALTZ.

A. A. F.



## EXERCISE N° 4.

Scales on 2<sup>d</sup>, 3<sup>d</sup> and 4<sup>th</sup> Strings.

## ETUDE.

The lowest note in each measure is made on the 4<sup>th</sup> string; the next on the 3<sup>d</sup>; the next on the 2<sup>d</sup>; and the highest on the 1<sup>st</sup>. The lower figures indicate the frets and the upper ones, the fingers.

The notes upon the upper staff form the chords upon the lower one.



## ANNIE LAURIE.





[illegible][illegible][illegible][illegible]

Musical score for "The Girl Who Came to Supper" in G major (two sharps) and 2/4 time. The score consists of four staves. The first staff contains the melody with various ornaments and fingerings (1, 0, 1, 4, 6, 7, 5.B.). The second staff continues the melody with similar ornaments. The third staff features a series of triplets and sixteenth notes, with fingerings (1, 3, 1, 3, 1, 3, 1, 3, 1, 3). The fourth staff concludes the piece with a double bar line and the marking "D.C.".

# KEY OF F# MINOR. SCALE.



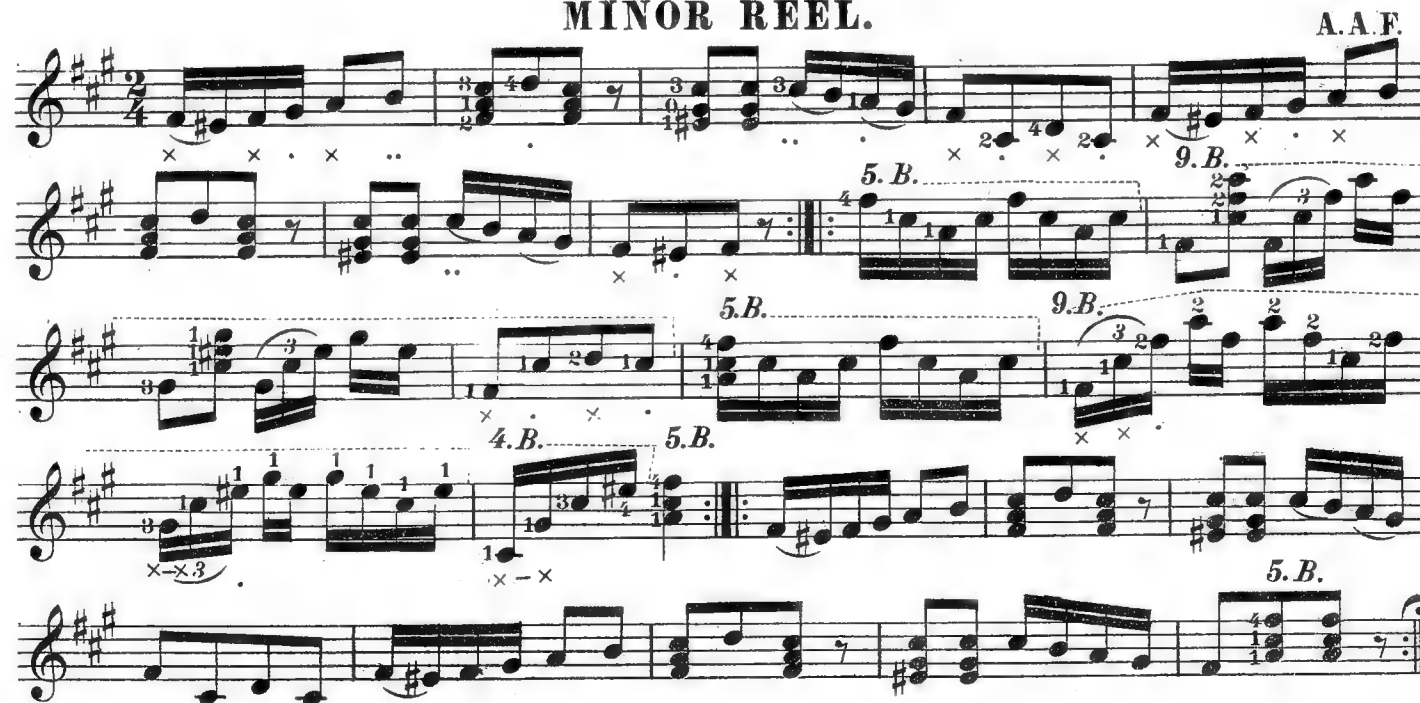
## Simple Accompaniment Chords.



## ETUDE.



## MINOR REEL.







## ONEIL'S PARADE MARCH.

Alfred A. Farland.

Intro.

2. B.

Trio.

6.\*

## IRISH JIG.

## PICNIC REEL.



## HARMONICS.

Harmonics are produced at the 4<sup>th</sup>, 5<sup>th</sup>, 7<sup>th</sup>, 9<sup>th</sup>, 12<sup>th</sup>, 16<sup>th</sup> and 19<sup>th</sup> frets, also at the 17<sup>th</sup> fret on the 5<sup>th</sup> string.

Those at the 4<sup>th</sup>, 9<sup>th</sup> and 16<sup>th</sup> frets sound a double octave higher than written, the others one octave.

In making them the finger must press the string with just sufficient force to prevent it from vibrating as if open; and as soon as the string is struck the finger must be removed.

Harmonics are designated by the letter H and a figure which indicates the fret.

### Table of Harmonics.

on the 4 <sup>th</sup> string.	3 <sup>d</sup> string.	2 <sup>d</sup> string.	1 <sup>st</sup> string.	5 <sup>th</sup>
				
4. 9. 16. 5. 7. 19. 12.	4. 9. 16. 5. 7. 19. 12.	4. 9. 16. 5. 7. 19. 12.	4. 9. 16. 5. 7. 19. 12.	17.

### THE MOCKING BIRD. Variations by A. A. Farland.



Melody used by permission of the Oliver Ditson Co. Boston, Mass. owners of the Copyright.

15

cres - - - cen - - - do.

\*The chord marked D should be struck with the nail of the first finger. The notes which have a waved line under them are executed thus: close the hand and open the fingers one after another in quick succession allowing them to pass over all the strings. Commence with the first finger, allowing the nail of the little finger (which should be left quite long) to pass over the strings last, thus producing a good clear tone.

This movement is called the Drum Slide and chords which are to be played in this way are preceded by a waved line and marked D.S. or written in the form of a triplet as above.

### Right Hand Harmonics.

Place the ball of the second finger of the right hand on the string at the desired fret and pick the string with the thumb under the hand, removing the finger immediately after.

The left hand fingering is the same as in ordinary playing; the ball of the second finger must always be placed 12 frets from the left hand finger. R. Hand Harmonics are marked R.H.

### SILVERY BELLS.

D.C.



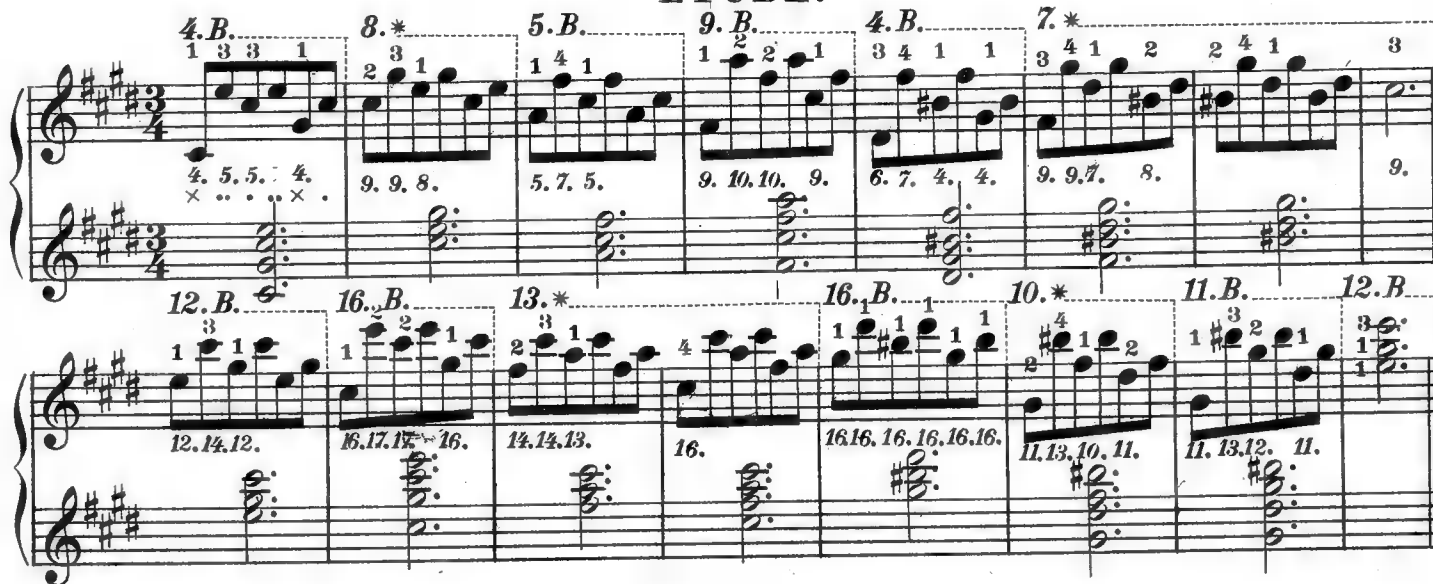
# KEY OF C# MINOR. SCALE.



## Simple Accompaniment Chords.



## ETUDE.



## CHARMING WALTZ.

A. A. Farland.



# KEY OF D. MAJOR.

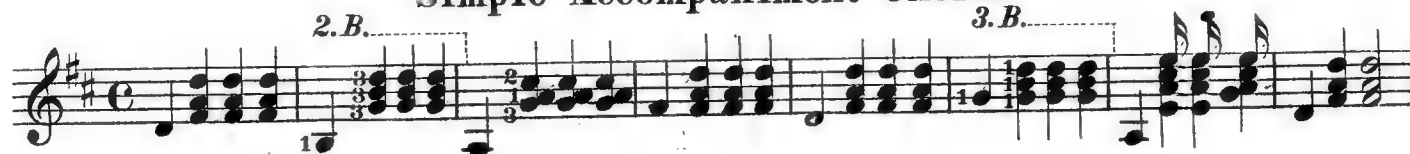
17

Make only F. and C. sharp.

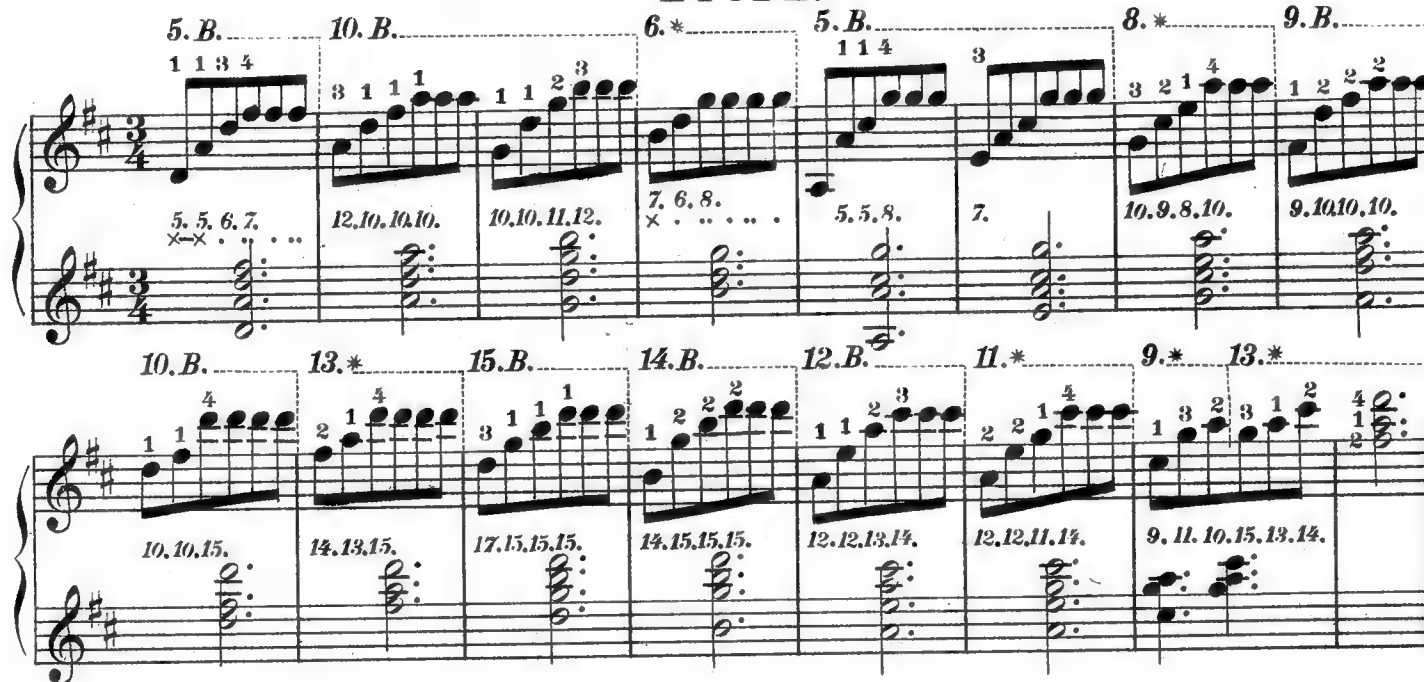
## SCALE.



## Simple Accompaniment Chords.



## ETUDE.



## LITTLE CUPID SCHOTTISCHE.





## ARTISTIC MAZURKA.

Alfred A. Farland.

*p*

6.\* 5.B. 10.B.

10.B. 12.B. 7.\* *Fine. mf*

6.\* 5.B. 7.\* 12.B.

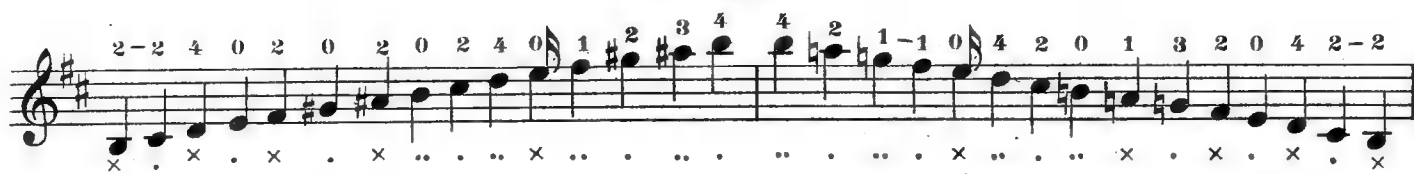
11. 10. 13.\* 12.B. 3.B.

*p*

9.B. 10.B. *D.C.*

# KEY OF B. MINOR. SCALE.

19



## Simple Accompaniment Chords.



## ETUDE.



## SNOW FLAKE POLKA.



**KEY OF B. MAJOR.**  
Make every F. C. G. D. and A. sharp.  
**SCALE.**

The first staff of music is written on a treble clef with a key signature of three sharps (F#, C#, G#). The melody consists of a series of eighth and sixteenth notes, with some rests. Above the staff, there are numbers indicating fingerings: 2-2, 4, 0, 2, 0, 2, 0, 2, 4, 0, 1, 2, 3, 4, 4, 3, 2, 1, 0, 4, 2, 0, 2, 0, 2, 0, 4, 2-2. Below the staff, there are various symbols including 'x', dots, and 'x' with a dot, likely indicating breath marks or articulation points.

## Simple Accompaniment Chords.

## ETUDE.

**ETUDE.**

7. *B.* 5. \* 6. *B.* 7. *B.*

10. *B.* 9. *B.* 12. *B.* 9. *B.* 8. \* 14. *B.*

11. 10. 12. 14. 10. 11. 8. 15. 16.

**MOONLIGHT ON THE ALLEGHENY WALTZ.      A.A.F.**

**MOONLIGHT ON THE ALLEGRETTO WALTZ.**

*p*

*mf*

*D. S.*

*9. B.*



# CARRIE SCHOTTISCHE.

Alfred A. Farland.

Brillante.

The musical score for "Carrie Schottische" is a single-melody piece in 4/4 time, written for a treble clef staff. The key signature consists of three sharps (F#, C#, G#). The tempo is marked "Brillante." The score is divided into ten staves. It includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like "p" (piano) and "mf" (mezzo-forte). There are also performance instructions like "x" and "x..." indicating specific techniques or effects. The score is divided into sections labeled "8.\*", "7.B.", "6.\*", and "9.\*", which likely refer to different parts or variations of the piece. The notation includes many accidentals (sharps and naturals) and fingerings (numbers 1-4) to guide the performer.

# KEY OF G $\sharp$ MINOR. SCALE.



## Simple Accompaniment Chords.



## ETUDE.



## ROCKET GALOP.

A. A. Farland.



# KEY OF G. MAJOR.

23

Make every F. sharp.

## SCALE.



## Simple Accompaniment Chords.



## ETUDE.



## VIOLA MAZURKA.

A. A. Farland.





# KEY OF E. MINOR. SCALE.



## Simple Accompaniment Chords.



## ETUDE.

7.B. 11.\* 8.B. 4.\* 7.B.  
6.B. 7.B. 11.\* 15.B.  
12.B. 8.B. 14.B. 10.\* 3.B.

## IRISH JIG.

**KEY OF F# MAJOR.**  
Make every F, C, G, D, A, and E, sharp.

25

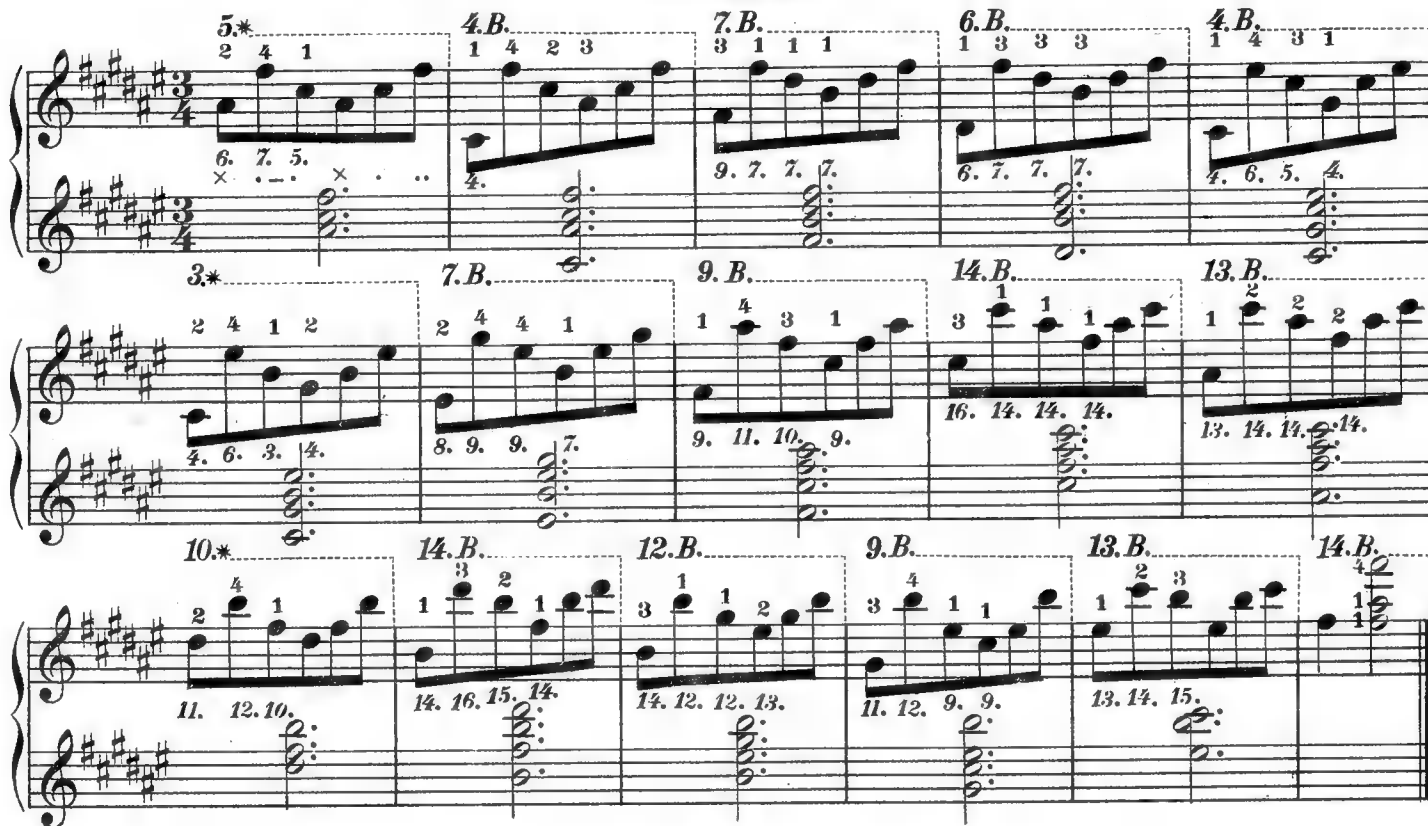
**SCALE.**



**Simple Accompaniment Chords.**

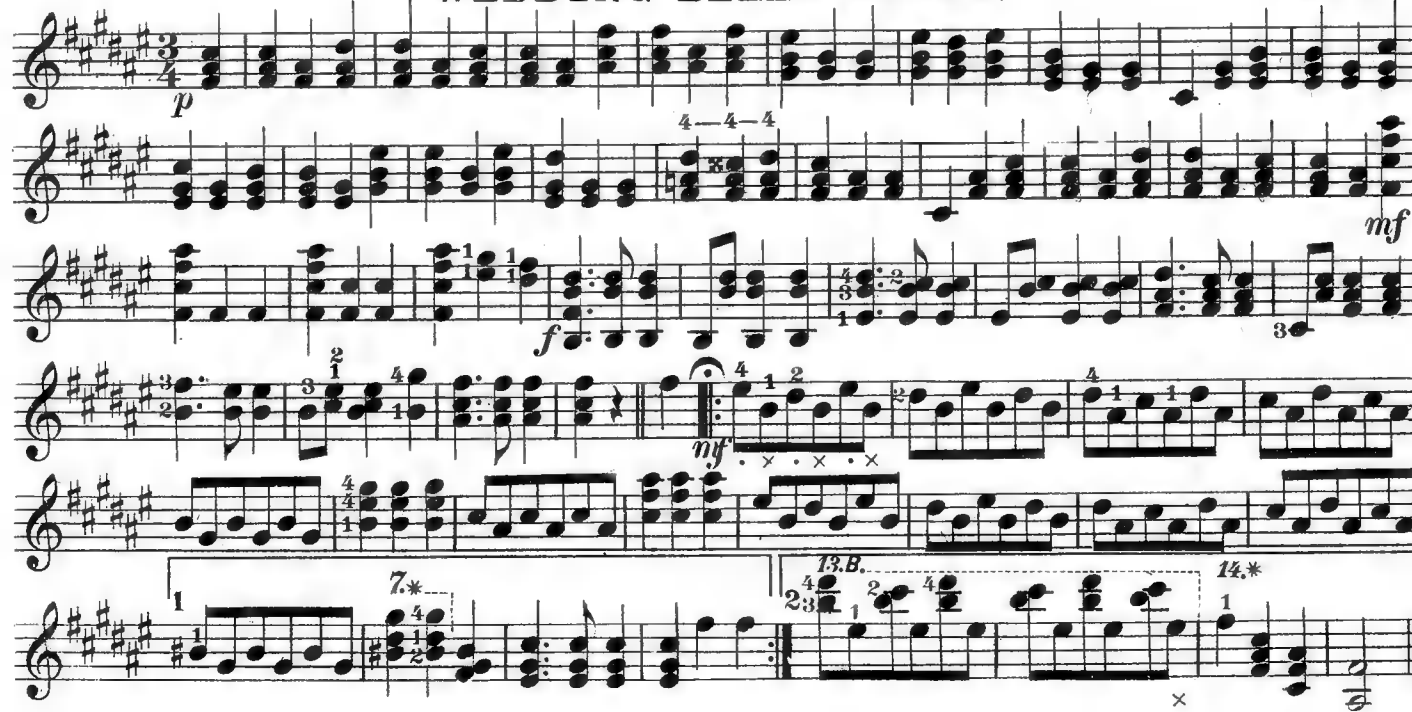


**ETUDE.**



**WEDDING BELLS WALTZ.**

A.A.F.



## KEY OF D#. MINOR. SCALE.

[illegible]

## Simple Accompaniment Chords.

The musical notation for the simple accompaniment is written on a single staff in treble clef. The key signature is three sharps (F#, C#, G#), and the time signature is common time (C). The melody consists of a series of chords and single notes. The first measure is a whole note chord of F#, C#, and G#. The second measure is a half note chord of F# and C#. The third measure is a half note chord of C# and G#. The fourth measure is a half note chord of F# and C#. The fifth measure is a half note chord of C# and G#. The sixth measure is a half note chord of F# and C#. The seventh measure is a half note chord of C# and G#. The eighth measure is a half note chord of F# and C#. The ninth measure is a half note chord of C# and G#. The tenth measure is a half note chord of F# and C#. The eleventh measure is a half note chord of C# and G#. The twelfth measure is a half note chord of F# and C#. The thirteenth measure is a half note chord of C# and G#. The fourteenth measure is a half note chord of F# and C#. The fifteenth measure is a half note chord of C# and G#. The sixteenth measure is a half note chord of F# and C#. The seventeenth measure is a half note chord of C# and G#. The eighteenth measure is a half note chord of F# and C#. The nineteenth measure is a half note chord of C# and G#. The twentieth measure is a half note chord of F# and C#. The twenty-first measure is a half note chord of C# and G#. The twenty-second measure is a half note chord of F# and C#. The twenty-third measure is a half note chord of C# and G#. The twenty-fourth measure is a half note chord of F# and C#. The twenty-fifth measure is a half note chord of C# and G#. The twenty-sixth measure is a half note chord of F# and C#. The twenty-seventh measure is a half note chord of C# and G#. The twenty-eighth measure is a half note chord of F# and C#. The twenty-ninth measure is a half note chord of C# and G#. The thirtieth measure is a half note chord of F# and C#. The thirty-first measure is a half note chord of C# and G#. The thirty-second measure is a half note chord of F# and C#. The thirty-third measure is a half note chord of C# and G#. The thirty-fourth measure is a half note chord of F# and C#. The thirty-fifth measure is a half note chord of C# and G#. The thirty-sixth measure is a half note chord of F# and C#. The thirty-seventh measure is a half note chord of C# and G#. The thirty-eighth measure is a half note chord of F# and C#. The thirty-ninth measure is a half note chord of C# and G#. The fortieth measure is a half note chord of F# and C#. The forty-first measure is a half note chord of C# and G#. The forty-second measure is a half note chord of F# and C#. The forty-third measure is a half note chord of C# and G#. The forty-fourth measure is a half note chord of F# and C#. The forty-fifth measure is a half note chord of C# and G#. The forty-sixth measure is a half note chord of F# and C#. The forty-seventh measure is a half note chord of C# and G#. The forty-eighth measure is a half note chord of F# and C#. The forty-ninth measure is a half note chord of C# and G#. The fiftieth measure is a half note chord of F# and C#. The fifty-first measure is a half note chord of C# and G#. The fifty-second measure is a half note chord of F# and C#. The fifty-third measure is a half note chord of C# and G#. The fifty-fourth measure is a half note chord of F# and C#. The fifty-fifth measure is a half note chord of C# and G#. The fifty-sixth measure is a half note chord of F# and C#. The fifty-seventh measure is a half note chord of C# and G#. The fifty-eighth measure is a half note chord of F# and C#. The fifty-ninth measure is a half note chord of C# and G#. The sixtieth measure is a half note chord of F# and C#. The sixty-first measure is a half note chord of C# and G#. The sixty-second measure is a half note chord of F# and C#. The sixty-third measure is a half note chord of C# and G#. The sixty-fourth measure is a half note chord of F# and C#. The sixty-fifth measure is a half note chord of C# and G#. The sixty-sixth measure is a half note chord of F# and C#. The sixty-seventh measure is a half note chord of C# and G#. The sixty-eighth measure is a half note chord of F# and C#. The sixty-ninth measure is a half note chord of C# and G#. The seventieth measure is a half note chord of F# and C#. The seventy-first measure is a half note chord of C# and G#. The seventy-second measure is a half note chord of F# and C#. The seventy-third measure is a half note chord of C# and G#. The seventy-fourth measure is a half note chord of F# and C#. The seventy-fifth measure is a half note chord of C# and G#. The seventy-sixth measure is a half note chord of F# and C#. The seventy-seventh measure is a half note chord of C# and G#. The seventy-eighth measure is a half note chord of F# and C#. The seventy-ninth measure is a half note chord of C# and G#. The eightieth measure is a half note chord of F# and C#. The eighty-first measure is a half note chord of C# and G#. The eighty-second measure is a half note chord of F# and C#. The eighty-third measure is a half note chord of C# and G#. The eighty-fourth measure is a half note chord of F# and C#. The eighty-fifth measure is a half note chord of C# and G#. The eighty-sixth measure is a half note chord of F# and C#. The eighty-seventh measure is a half note chord of C# and G#. The eighty-eighth measure is a half note chord of F# and C#. The eighty-ninth measure is a half note chord of C# and G#. The ninetieth measure is a half note chord of F# and C#. The ninety-first measure is a half note chord of C# and G#. The ninety-second measure is a half note chord of F# and C#. The ninety-third measure is a half note chord of C# and G#. The ninety-fourth measure is a half note chord of F# and C#. The ninety-fifth measure is a half note chord of C# and G#. The ninety-sixth measure is a half note chord of F# and C#. The ninety-seventh measure is a half note chord of C# and G#. The ninety-eighth measure is a half note chord of F# and C#. The ninety-ninth measure is a half note chord of C# and G#. The hundredth measure is a half note chord of F# and C#.

## ETUDE.

[illegible]

**Lange.**

**PURE AS SNOW.**

Arr. by A. A. Farland.

The musical score for "PURE AS SNOW." is written for a single melodic line on a treble clef staff. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The score is divided into two main sections: a first section and a "Trio" section.

The first section begins with a piano (*p*) dynamic. It features a series of eighth and sixteenth notes, often beamed together, with frequent rests. Fingerings are indicated by numbers 1 through 4. The section concludes with a forte (*f*) dynamic and a repeat sign.

The second section of the first part includes first and second endings, marked "1." and "2." respectively. The first ending leads back to an earlier part of the music, while the second ending leads to a section marked "9.B." (likely a repeat or a specific measure). The section ends with a "D.C." (Da Capo) instruction.

The "Trio" section begins with a new key signature of two sharps (F#, C#) and a 3/4 time signature. It starts with a pianissimo (*pp*) dynamic. The melody is characterized by eighth notes and rests, with fingerings indicated. The section concludes with a "D.C. al Fine." instruction.



## 27

[illegible]

Arr. by A.A.F.



## KEY OF A. MINOR. SCALE.

The first staff of music is written on a treble clef. It features a series of notes and rests, with some notes marked with 'x' below them. Above the staff, there are numbers indicating fingerings or counts: 0, 2-2, 4, 0, 2, 0, 1, 0, 1, 4, 1, 3, 4, 4, 2, 1, 0, 1, 3, 1, 0, 4, 2-2, 0. The notes are mostly eighth and quarter notes, with some beamed eighth notes.

## Simple Accompaniment Chords.

The first system of the musical score for 'The Rose Tree' is written on a single five-line staff in treble clef with a common time signature (C). The melody is composed of eighth and sixteenth notes, often beamed together in groups. The key signature has one sharp (F#), indicating the key of D major. The system contains 16 measures of music.

## ETUDE.

4. \* 5.B. 9. \* 6. \* 7.B. 8.B.

12.B. 13.B. 12.B. 11.B. 12.B.

12. 13. 13. 12. 13. 13. 12. 13. 15. 13. 14. 12. 12. 12. 11. 12. 12. 12. 12. 13. 13. 12. 12.

## FARLAND'S MINOR JIG.

FARLAND'S MINOR STG. A.A.F.

The musical score is written for four staves in 2/4 time. The first staff begins with a treble clef and a key signature of one flat. It contains several measures with triplets and slurs, and some notes are marked with 'x'. The second staff continues the melody with more triplets and a repeat sign. The third staff includes a section labeled '3.B.' and '8.B.' with specific fingerings (4, 2, 1) and a sequence of notes (1, 1, 3, 4). The fourth staff features a section labeled '5.B.' with triplets and a final measure with a 4 and a 7. The notation is dense with many beamed notes and slurs, suggesting a fast or intricate piece.

# FUNERAL MARCH.

Alfred A. Farland.

*p* *mf* *pp* 5. B.

# PENN AVE JIG.

A.A.F.

1. B.



**KEY OF F. MAJOR.**

Make every B.flat.

**SCALE.****Simple Accompaniment Chords.****ETUDE.****APPLE BLOSSOMS WALTZ.**

Alfred A. Farland.





**KEY OF F. MAJOR.**

Make every B.flat.

**SCALE.****Simple Accompaniment Chords.****ETUDE.**

A musical etude consisting of two staves. The exercises are numbered and include fingerings: 4.\* (2 1 4), 3.B. (1 3 2 4), 6.B. (3 1 1 1), 5.B. (1 3 3 3), 4.\* (4 3 1 2), 6.\* (2 1 4 4), 8.B. (3 1 1 4), 12.B. (1 2 2 2), 13.B. (3 1 1 1), 9.\* (1 1 2 3), 11.\* (2 1 4), 12.B. (1 3 2), 8.B. (1 1 3 4), 15. 13. 13. 13., 13. 13. 13., 10. 9. 11., 13. 12. 11. 13., 12. 14. 13., 8. 8. 9. 10.

**APPLE BLOSSOMS WALTZ.**

Alfred A. Farland.

A musical waltz titled 'Apple Blossoms' by Alfred A. Farland. It consists of six staves. The key signature has one flat (B-flat). The tempo is marked 'p' (piano) and 'f' (forte). The waltz features a variety of musical notations, including triplets, slurs, and dynamic markings.





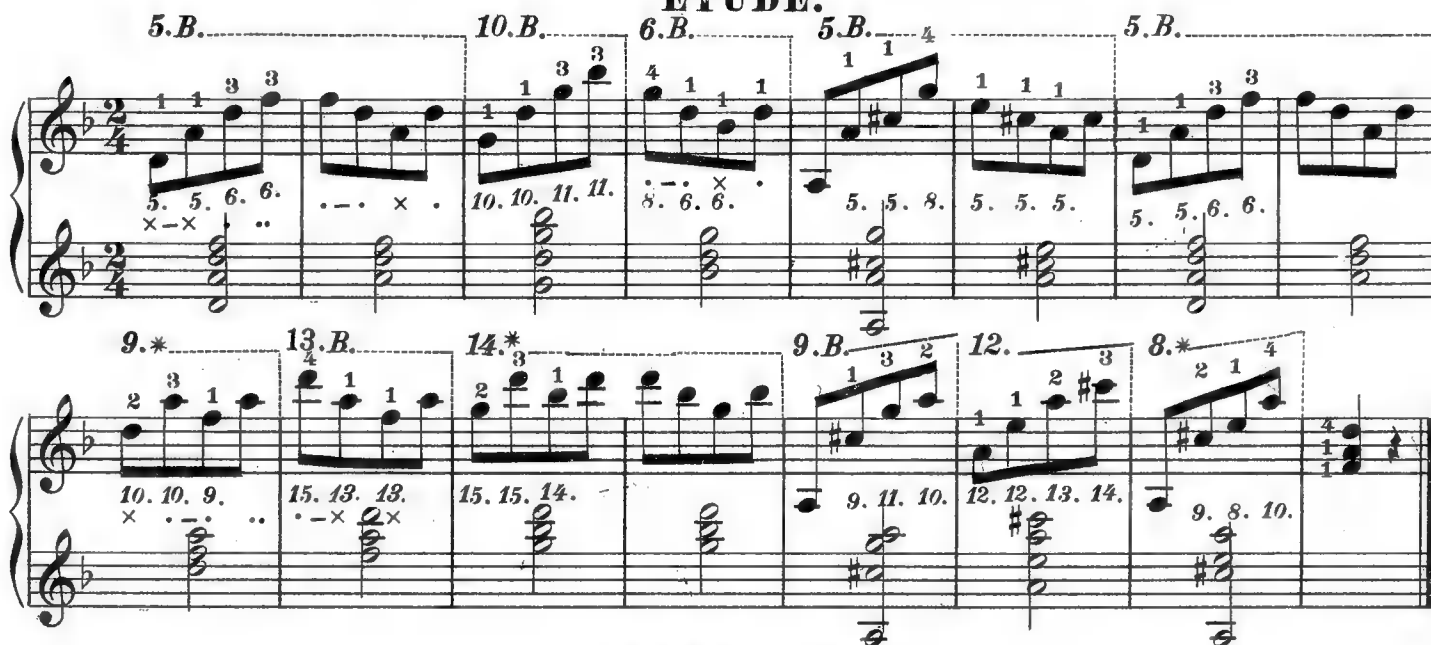
# KEY OF D. MINOR. SCALE.



## Simple Accompaniment Chords.



## ETUDE.



## FIGARO POLKA.



# KEY OF B<sup>b</sup>. MAJOR.

33

Make every B. and E. flat.

## SCALE.



## Simple Accompaniment Chords.



## ETUDE.



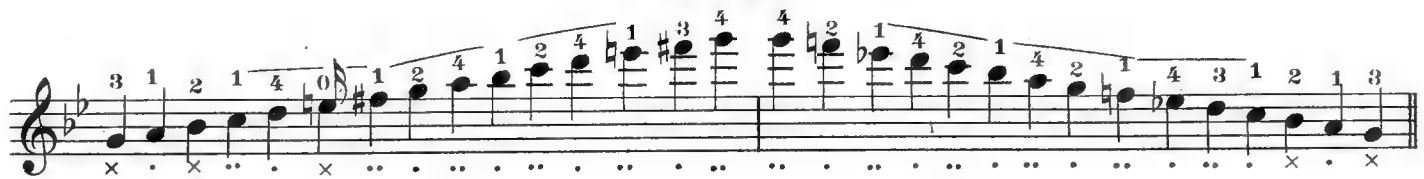
## LAUGHING EYES MAZURKA.

Alfred A. Farland.





# KEY OF G. MINOR. SCALE.



## Simple Accompaniment Chords.



**Make every B.E. and A.flat.**

35

6.B. 11.B. 7.\* 11.B. 6.B.

4.B. 10.B. 14.\* 11.B.

16.B. 15.B. 13.B. 12.\* 9.\* 10.\*

### KEY OF C. MINOR. SCALE.

[illegible]

## Simple Accompaniment Chords.

## ETUDE.

7.\* 8.B. 4.B. 3.B. 6.\* 7.\*

8. 7. 8. 10. 8. 8. 9. 9. 4. 4. 6. 5. 3. 3. 6. 8. 7. 6. 8. 7. 6. 8. 8. 7. 8.

11.B. 15.B. 12.\* 10.B. 9.\* 15.B.

11. 11. 13. 15. 15. 16. 16. 13. 12. 13. 16. 13. 12. 13. 10. 10. 11. 12. 10. 10. 9. 12. 15. 15. 15.

# DANUBE WAVES WALTZ.

Arr. by A.A.F.

[illegible]



0 2. 1 2 4 1 3 4 3 1 4 2 1 2 0 0 3 1 4 2 1—1 3 4—4 1 3 0

4.B. 3.B. 9.B. 8.B. 6.B. 5.\* 11.B.

16.B. 7.\* 12.\* 4.B. 10.B. 11.B. 7.\* 9.B. 7.\*

**DANSE ECOSSAIS.**

A.A.F.

7.\* 4.B.

5.\* 7.\*

9.B.

4.B. 2.B.

D.C.

# KEY OF F. MINOR. SCALE.



## Simple Accompaniment Chords.



## ETUDE.



## CAMP OF GYPSIES.

Arr. by A.A.F.



## 39

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 8, and the second system contains measures 9 through 16. Each measure is labeled with a number and a letter (e.g., 4.B., 9.B., 5.\*). The notation includes a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 3/4 time signature. The melody is written on a single staff, and the accompaniment is written on a grand staff (treble and bass clefs). Fingerings are indicated by numbers 1-5 above the notes. The lyrics 'The Rose Tree' are written below the melody in a stylized font.

A. A. Farland.

Musical score for "The Merry Widow" waltz, featuring five staves of piano accompaniment. The score includes various musical notations such as treble and bass clefs, key signatures (three flats), time signatures (3/4), and dynamic markings like "p" and "f". It also contains performance instructions like "2.B." and "D.C." and includes fingerings and articulation marks.



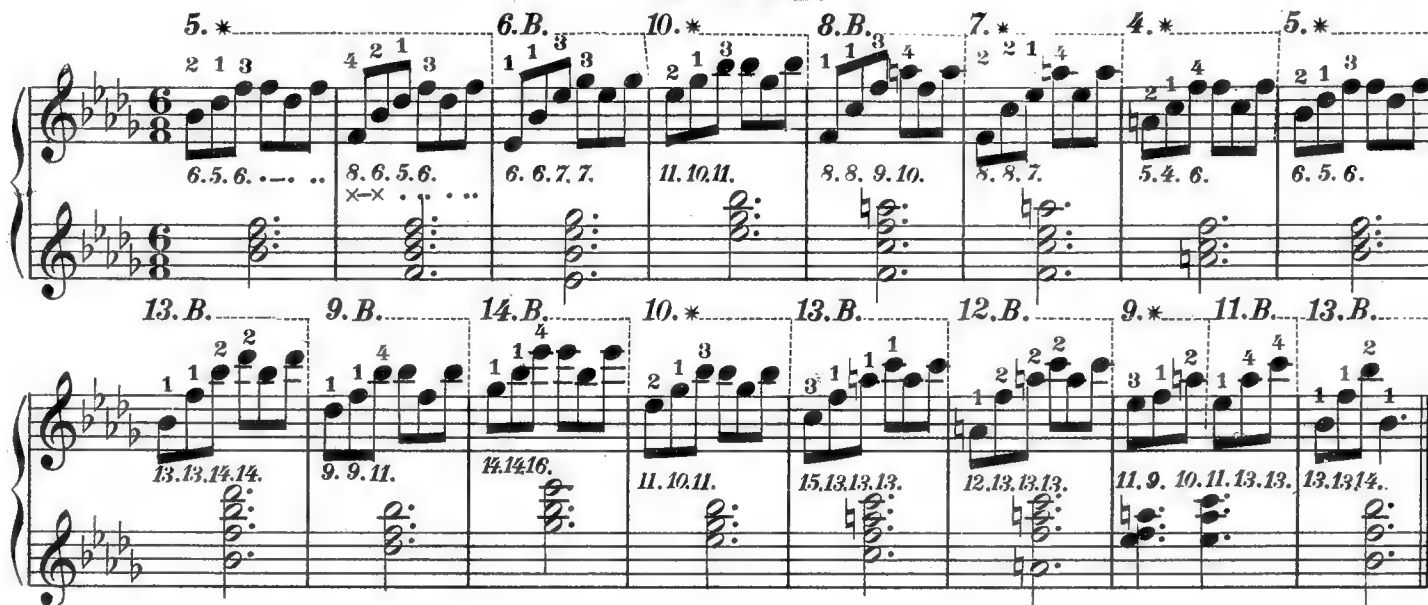
# KEY OF B $\flat$ . MINOR. SCALE.



## Simple Accompaniment Chords.



## ETUDE.



## ORANGE BLOSSOM SCHOTTISCHE. A. A. Farland.



# CHROMATIC SCALE.

41

The first section, titled "CHROMATIC SCALE," consists of three staves of music in G major. The first staff contains a sequence of notes with fingerings (0, 1, 2, 1, 2, 3, 4, 0, 1, 2, 3, 0, 1, 2, 0, 1, 2, 3, 4, 0) and includes a repeat sign. The second and third staves continue the chromatic scale with various accidentals and fingerings, including a trill marked with a cross (x) and a fermata.

## 15<sup>th</sup> REGIMENT QUICKSTEP.

Alfred A. Farland.

The second section, titled "15<sup>th</sup> REGIMENT QUICKSTEP" by Alfred A. Farland, is a 2/4 piece. It features eight staves of music. The first staff begins with a treble clef, key signature of two sharps, and a 2/4 time signature. The music includes various dynamic markings such as *mf*, *ff*, *p*, and *pp*. There are several repeat signs and first/second endings marked with "1." and "2.". Fingerings are indicated throughout the piece. The piece concludes with a double bar line and a repeat sign.

## THE TREMOLO MOVEMENT.

This movement is executed with the first finger which oscillates very rapidly over the string, causing a continuous trill.

Sustained notes are played in this way and some melodies can be played tremolo, whilst the thumb at the same time plays an accompaniment upon the strings not in use for the melody, rendering a beautiful effect.

In playing tremolo the 3<sup>d</sup> finger should be rested on the head of the banjo instead of the 4<sup>th</sup>.

### EXERCISE.

The notes with stems turned down are to be played with the thumb. The others tremolo.

*Andante.*

on the 3<sup>d</sup> and 4<sup>th</sup> strings.

### THE LAST ROSE OF SUMMER. Arr. by Alfred A. Farland.

*p*

*tremolo*

*mf*

*rit.*

*f*

*rit.*

*3<sup>d</sup> & 4<sup>th</sup> st'gs. on 2<sup>d</sup> & 3<sup>d</sup>*

*5.\**

*Tremolo Var.*

*pp*

*p*

*3<sup>d</sup> and 4<sup>th</sup> strings*

*rit.*

*dim.*

*dim.*

*pp*

## MISERERE.

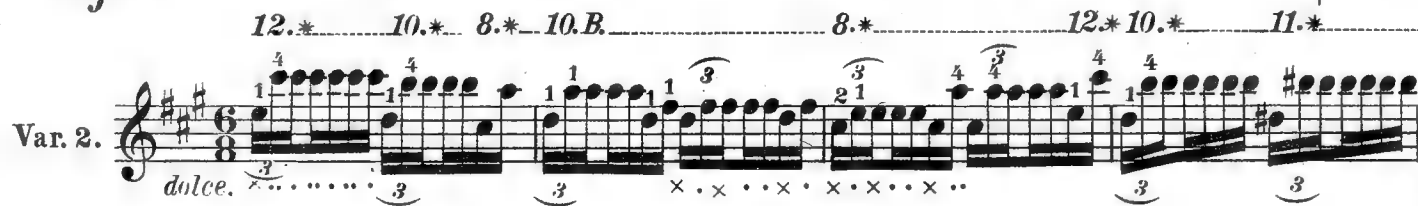
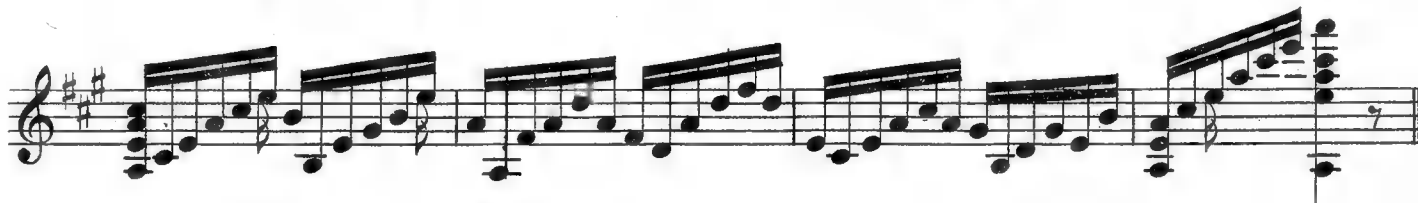
Arr. by Alfred A. Farland.

*Tremolo.*  
*pp*  
*9. B.*  
*p*  
*loco.*  
*rall.*  
*Tremolo.*  
*mf*  
*9. B.*  
*f*  
*loco.*  
*con passione.*  
*ff*  
*rall. ff*  
*5. B.*  
*8.\**  
*12. B.*  
*17. B.*  
*f*  
*ff*



## NEARER MY GOD, TO THEE.

Varied by A.A. Farland.



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8 ad lib.

Two staves of music in G major (one sharp). The first staff contains a series of eighth-note triplets. The second staff continues the triplet pattern, ending with a single eighth note and a fermata.

Brillante.

Var. 3. *ff*

Six staves of music for Variation 3. The first staff is marked *ff* and includes a 6/8 time signature. The music features complex rhythmic patterns, including many triplets and sixteenth notes. Fingering numbers (1, 2, 3, 4) are indicated throughout. The variation concludes with a double bar line and repeat signs.

Var. 4. *p*

Tremolo. 3<sup>d</sup> and 4<sup>th</sup> strings.

Three staves of music for Variation 4. The first staff is marked *p* and includes a 6/4 time signature. It features tremolos and dotted rhythms. The second staff is marked *mf*. The third staff includes the instruction "3<sup>d</sup> and 4<sup>th</sup> strings." and dynamic markings *pp* and *ppp*. Measure numbers 5, 16, and 17 are indicated.

## HOME SWEET HOME.

Varied by A.A. Farland.

Theme

9.B. 10.\*

9.B. 10.B. rit.

Var. 1. *Brillante.*

9.B. 10.\* 9.B. 13.\* 10.B.

Var. 2. *mf*

Var. 3. *mf*

4 1 1    4 1 2    0 1 2

4 1 1    4 1 1

9.B.    10.\*    9.B.

3 1    2 1 4

Repeat *pp* *ad lib.*

Musical score for Variation 3, featuring complex rhythmic patterns and fingerings. The score is written on eight staves in treble clef with a key signature of two sharps (F# and C#). The first staff is marked 'Var. 3.' and 'mf'. Above the first staff are fingerings: '4 1 1', '4 1 2', and '0 1 2'. Above the second staff are fingerings: '4 1 1' and '4 1 1'. Above the fifth staff are markings: '9.B.', '10.\*', and '9.B.'. Above the sixth staff are fingerings: '3 1' and '2 1 4'. The piece concludes with the instruction 'Repeat pp ad lib.'.

Var. 4. *Andte Tremolo.* *pp*

Thumb.

rall.

Musical score for Variation 4, featuring tremolos and a thumb position. The score is written on four staves in treble clef with a key signature of two sharps (F# and C#). The first staff is marked 'Var. 4.', 'Andte Tremolo.', and 'pp'. The second staff has the instruction 'Thumb.' written below it. The fourth staff has the instruction 'rall.' written above it.



## MYOSOTIS WALTZES.

Arr. by A. A. Farland.

*Con brio.*

Intro. 

*ff* *dim.* *rall.*

1 *Tremolo.* *5. B.* *p* *dolce.* 

*loco.* *f* 

*mf* *cres.* *ff* 

*f* *p* 

*f* *p* *D.C.*



## IN THE TWILIGHT.

**Alfred A. Farland.**

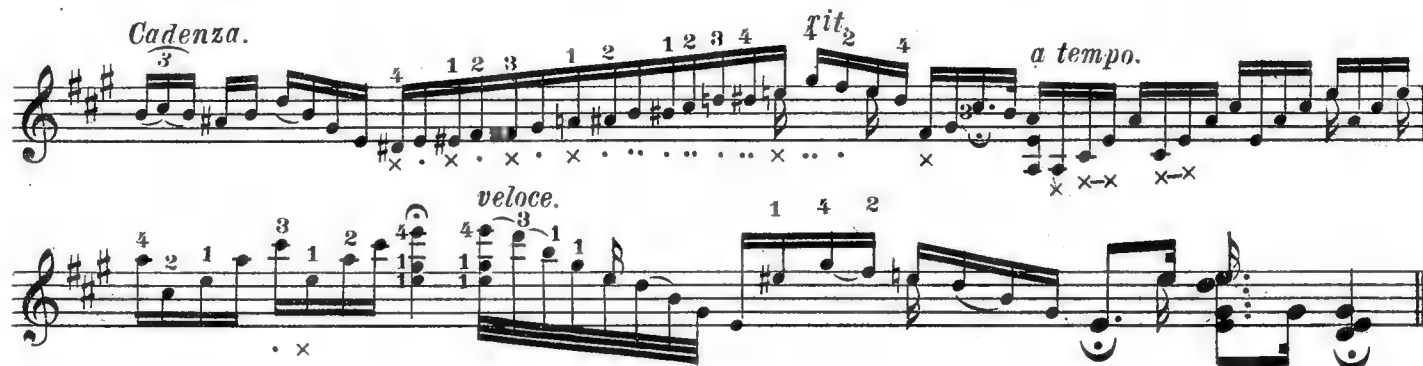
*Andante.* *tremolo.* Alfred A. Farland.  
*dolce.* *tr*

*Brillante.*  
Var. *ad lib.*

*veloce.* *tremolo.* *ff*

## AULD LANG SYNE.

Varied by Alfred A. Farland.





12.B.

Var. 2.

Var. 3.

4.B. 2.B.



## L'INGENUE.

Arr. by Alfred A. Farland.

**4<sup>th</sup> to B.**

**3.B.**

Arr. by Alfred A. Farland.

*pp*

**15.B.** **14.** **17.\* 15.** **13.\***

**15.B.** **14.** **15.** **12.\*** **11.\* 10.B.**

**5.B.** **4-4**

*cres.*

**11.\*** **f** **8.B.**

*pp*

**6.\*** **4-4** **7.B.** **6.\***

**15.B.** **14.** **15.** **13.\***

*ff* *p*

**15.B.** **14.** **15.** **13.\***

*p* *pp*

**3.B.** **6.\***

*ff* *pp* *ff*

# FUNERAL MARCH OF A MARIONETTE.

Arr. by Alfred A. Farland.

*Allegro.*

*f* *ff*

*The Marionette is broken.* *Adagio.* *Lamentations of the Companions.* *Tremolo.* *f* *p* *p* *pp*

*Allegretto.* *p*

*The Procession.* *pp*

*f* *p* *f* *p* *f*

*p*

1 2





The company take Refreshments.

A musical score for a piano piece. The title 'The company take Refreshments.' is written above the staff. The key signature is one sharp (F#). The tempo is marked 'Allegretto'. The score begins with a double bar line and a key signature change to one sharp. The first measure is marked 'ff' and contains a chord of F#4, A4, and C5. The second measure is marked 'p' and contains a chord of F#4, A4, and C5. The third measure is marked 'ff' and contains a chord of F#4, A4, and C5. The fourth measure is marked 'p' and contains a chord of F#4, A4, and C5. The fifth measure is marked 'ff' and contains a chord of F#4, A4, and C5. The sixth measure is marked 'p' and contains a chord of F#4, A4, and C5. The seventh measure is marked 'ff' and contains a chord of F#4, A4, and C5. The eighth measure is marked 'p' and contains a chord of F#4, A4, and C5. The ninth measure is marked 'ff' and contains a chord of F#4, A4, and C5. The tenth measure is marked 'p' and contains a chord of F#4, A4, and C5. The eleventh measure is marked 'ff' and contains a chord of F#4, A4, and C5. The twelfth measure is marked 'p' and contains a chord of F#4, A4, and C5. The thirteenth measure is marked 'ff' and contains a chord of F#4, A4, and C5. The fourteenth measure is marked 'p' and contains a chord of F#4, A4, and C5. The fifteenth measure is marked 'ff' and contains a chord of F#4, A4, and C5. The sixteenth measure is marked 'p' and contains a chord of F#4, A4, and C5. The seventeenth measure is marked 'ff' and contains a chord of F#4, A4, and C5. The eighteenth measure is marked 'p' and contains a chord of F#4, A4, and C5. The nineteenth measure is marked 'ff' and contains a chord of F#4, A4, and C5. The twentieth measure is marked 'p' and contains a chord of F#4, A4, and C5. The score ends with a double bar line.

*pp* *ff* *p*

*ff* *p* *ff*

*ff* *f* *pp* *pp*

*ff* *p*

*ff* *pp* *pp* *pp*

13.\*

5.\* Returning Home.

5.B.

*pp* *ff* *pp* *pp* *pp*

## MADELEINE WALTZES.

As Performed by Alfred A. Farland.

*Andante Pastorale.*  
*Tremolo.*

Intro. *p*

*2d & 3d*

*2d & 3d*

*2d & 3d*

*2d & 3d*

*2d & 3d*

*3d & 4th*

*2d & 3d*

*pp loco*

1 *p*

1

2

*2d, 3d & 4th strings. Tremolo.*

*2d & 3d*

*2 3d & 4th*

*2d 3d & 4th*

*ff*

1

2

8

2

10.\*

3.B.

2d string

3d

Passionata.

mf

tr

3-3

tr

4



[illegible]

This musical score is written for piano on page 61. It consists of 12 staves of music in the key of D major (indicated by two sharps: F# and C#). The notation includes a variety of musical elements:

- Staff 1:** A melodic line starting with a repeat sign, followed by eighth and sixteenth notes.
- Staff 2:** A melodic line with a first ending bracket labeled '1'.
- Staff 3:** A melodic line with a second ending bracket labeled '2'.
- Staff 4:** A series of chords, primarily triads and dyads.
- Staff 5:** A series of chords, continuing the harmonic progression.
- Staff 6:** A melodic line with a first ending bracket labeled '1'.
- Staff 7:** A melodic line with a second ending bracket labeled '2'.
- Staff 8:** A series of chords.
- Staff 9:** A series of chords.
- Staff 10:** A melodic line with eighth and sixteenth notes.
- Staff 11:** A series of chords.
- Staff 12:** A series of chords, each preceded by the marking *D.S.* (Da Capo).

## STROKE OR THIMBLE PLAYING.

Partly close the hand allowing the first finger (upon which the thimble is worn) to project a little in advance of the others but held quite firmly against them.

Strike all chords with the thimble; also all single notes, excepting those made upon the 5<sup>th</sup> string, or marked with a  $\times$ . They, as well as slurred or snapped notes, are to be played as usual.

A waved line under two or more notes signifies that they are to be played by sliding the thimble over the required strings.

### FUNDAMENTAL EXERCISES.



### OLD TIME JIG.



### THE DRUM ROLL.

This movement is introduced in marches &c. with splendid effect. It generally precedes a chord and is executed in the following manner.

Slide the thimble over the strings, "Pick" the 5<sup>th</sup>, and strike the chord immediately after.

The fingers of the left hand must, of course, be placed upon the notes which form the chord, before commencing the roll.

In the following exercise the roll is written in small notes.

### EXERCISE.



## 63

Arr. by Alfred A. Farland.

Intro.

*f* *fz* *p* *ff* *mf*

1 2

Trio

1 2 4 1 1 1 1

1 2

*ff*

D.C.



